

MUSC 1A – Adduci
Harmonic Analysis
(Diatonic, four-part chorales)

Bourgeois: "Doxology"

The first system of the musical score is for the first four measures of the piece. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in G major (one sharp) and 4/4 time. The Soprano part begins with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final C5. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Bass part starts with a half note G2, followed by quarter notes A2, B2, and C3. The accompaniment in the right hand consists of a series of chords: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The left hand accompaniment consists of a series of chords: G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, and G2-A2-B2-C3.

The second system of the musical score is for measures 5 through 8. It continues the four-part vocal setting. The Soprano part has a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final C5. The Alto part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Tenor part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Bass part starts with a half note G2, followed by quarter notes A2, B2, and C3. The accompaniment in the right hand consists of a series of chords: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, and G4-A4-B4-C5. The left hand accompaniment consists of a series of chords: G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, and G2-A2-B2-C3.

Bach Chorale-style Masters
Diatonic, 7th chords, all inversions

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1

Exercise 1: C major, 7th chords, all inversions. The score consists of two staves: Soprano (S) and Bass (B). The Soprano staff is in treble clef and the Bass staff is in bass clef. The key signature has one flat (Bb) and the time signature is common time (C). The exercise is divided into four measures. The first measure contains a C7 chord in root position (C4, E4, G4, Bb4). The second measure contains a C7 chord in first inversion (E4, G4, Bb4, C5). The third measure contains a C7 chord in second inversion (G4, Bb4, C5, E5). The fourth measure contains a C7 chord in third inversion (Bb4, C5, E5, G5). Each measure has a fermata over the final note.

2

Exercise 2: Bb major, 7th chords, all inversions. The score consists of two staves: Soprano (S) and Bass (B). The key signature has two flats (Bb, Eb) and the time signature is common time (C). The exercise is divided into four measures. The first measure contains a Bb7 chord in root position (Bb3, D4, F4, Ab4). The second measure contains a Bb7 chord in first inversion (D4, F4, Ab4, Bb5). The third measure contains a Bb7 chord in second inversion (F4, Ab4, Bb5, D5). The fourth measure contains a Bb7 chord in third inversion (Ab4, Bb5, D5, F5). Each measure has a fermata over the final note.

3

Exercise 3: D major, 7th chords, all inversions. The score consists of two staves: Soprano (S) and Bass (B). The key signature has two sharps (F#, C#) and the time signature is common time (C). The exercise is divided into four measures. The first measure contains a D7 chord in root position (D4, F#4, A4, C#5). The second measure contains a D7 chord in first inversion (F#4, A4, C#5, D5). The third measure contains a D7 chord in second inversion (A4, C#5, D5, F#5). The fourth measure contains a D7 chord in third inversion (C#5, D5, F#5, A5). Each measure has a fermata over the final note.

4

Exercise 4: E major, 7th chords, all inversions. The score consists of two staves: Soprano (S) and Bass (B). The key signature has one sharp (F#) and the time signature is common time (C). The exercise is divided into four measures. The first measure contains an E7 chord in root position (E4, G#4, B4, D#5). The second measure contains an E7 chord in first inversion (G#4, B4, D#5, E5). The third measure contains an E7 chord in second inversion (B4, D#5, E5, G#5). The fourth measure contains an E7 chord in third inversion (D#5, E5, G#5, B5). Each measure has a fermata over the final note.